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FUTURE TEACHER TRAINING TO OVERCOME CHILDREN'S TEMPO-RHYTHMIC SPEECH DISORDERS BY MEANS OF UKRAINIAN FOLK SONGS

The article highlights current aspects of future teacher training in using Ukrainian folk songs while working with preschool and primary school children with tempo-rhythmic speech disorders. Particular attention is paid to the introduction of songs created and performed by adults for children, in particular, lullabies in the educational process.

It is emphasized that mastering the course 'Musical art in the system of education and upbringing of children with special educational needs' contributes to students' competencies development, in particular, in the field of using musical art while working with children with tempo-rhythmic speech disorders.

The article offers examples of the most popular Ukrainian folk children's songs introduction into the educational process of higher pedagogical educational institutions. It can effectively influence the improvement of preschool and primary school children's tempo-rhythmic speech disorders.

Keywords: *tempo-rhythmic speech disorders; preschool children; primary school children; Ukrainian folk songs.*

Introduction. Future educator of preschool children and primary school teacher training in a higher education institution involves, above all, the formation of a person capable of implementing a humanistic approach to teaching. It will allow the specialist in the future to create an environment in the educational institution where each child's development will take place. If this environment is enriched with a national artistic component, in particular, the best examples of musical and song heritage of the Ukrainian people, it will increase the possibility of a positive impact on a happy child's development, despite the features of their development.

Analysis of recent research and publications. Pedagogical science and practice have significant experience in determining the technology of organizing the educational process with children with

various developmental disabilities, namely with tempo-rhythmic speech disorders. One of the essential links in the complex work with preschool children's and primary school children's tempo-rhythmic speech disorders is the rhythmic and intonation organization of their oral speech (O. Boriak, L. Zhuravlova, T. Kohnovitska, L. Kopachevska, Yu. Ribtsun, S. Sobotovych, V. Tyshchenko, etc.), the effectiveness of which is influenced by musical activity (L. Zhuravlova, O. Vorozhtsova, D. Campbell, Z. Mateiova, S. Mashura, Yu. Ribtsun, etc.). Analysis of scientific and methodological literature and practice of working with preschoolers and primary school children who have tempo-rhythmic speech disorders allows us to state the lack of developed technologies of corrective work based on the use of musical and song heritage of the Ukrainian people.

The purpose of the paper is to substantiate the feasibility of using the Ukrainian folk-song heritage in working with children of preschool and primary school age with tempo-rhythmic speech disorders.

Presenting the main findings. Future teachers' readiness formation to use musical art for work with children with tempo-rhythmic speech disorders occurs in the process of educational and professional programs realization in higher pedagogical education institutions, which guarantee the relevant educational components presence. Among these are, in particular, the course 'Fundamentals of Inclusive Education,' which gives students the opportunity to acquire knowledge about the organization, content, and methodological support of inclusive education in Ukraine and develop the following skills: adhere to the requirements for the correctional and educational environment; apply psychological and pedagogical, defectological, medical and biological, linguistic pieces of knowledge in the field of professional activity; plan and organize educational and correctional work taking into account the disorders structure and features (intelligence, speech, hearing, vision, musculoskeletal functions, etc.), the current state and potential of people with special educational needs, etc.

Mastering this course is a sound basis for introducing elective courses into the system of future teacher vocational training, which would deepen students' competencies, namely in the field of using music while teaching children with tempo-rhythmic disorders. One of those courses, in particular, is 'Music Art in the System of Education and Upbringing of Children with Special Educational Needs,' which aims to develop student's knowledge, skills, and abilities to use

musical art in the system of prevention, correction, rehabilitation, habilitation, teaching and upbringing children with special educational needs, including preschoolers and primary school pupils with tempo-rhythmic disorders.

It should be noted that speech disorders analysis allowed Ukrainian scholars to distinguish the following two groups: communication means disorders; the use of communication means disorders. The group of communication means disorders include phonetic and phonemic speech underdevelopment (characterized by a disorder of pronunciation system processes formation of children with various disorders due to defects of phonemes perception and pronunciation), and general speech underdevelopment (displayed as diverse complex speech disorders formation of all components of the speech system related to the sound and component side). According to Ukrainian scientist Yu. Rybtsun, speech therapy groups have to be created in order to correct the phonetic and phonemic underdevelopment of children's speech. These groups may consist of children with impaired speech due to the lack of speech apparatus innervations (with dysarthria); children with a disorder of the voice tone and sound due to anatomical and physiological defects of the speech apparatus (with rhinolalia); children with the formed sound-speaking component of speech, but those who have pathologically accelerated speech tempo (with tachylalia); preschoolers with voice disorders (with dysphonia) on the background of simple dyslalia; children with 'habitual' impaired speech, often due to imitation of family members' defective speech.

The general underdevelopment of speech belongs to the same group. Its signs are the following: the late onset of speech development, poor vocabulary, grammar mistakes, pronunciation defects, and defects in phoneme formations. Underdevelopment can be expressed in various degrees, starting with the absence of speech or its babbling state to the expanded one, but with phonetic, lexical, and grammatical underdevelopment elements. The general underdevelopment is divided into three levels depending on the child's speech development degree. The first one is characterized by a complete lack of verbal means of communication at the age when children with standard speech development are mostly formed. At this level of language development, the child's vocabulary consists mainly of sounds and sound-imitating complexes, which are accompanied by

gestures, usually incomprehensible to others. The second level is characterized by the fact that speech opportunities increase significantly. Communication is carried out not only through gestures and babbling words but also through speech. Thus, this kind of communication is understood by relatives. The third level involves expanded speech without gross phonemic and lexical-grammatical deviations but with some phonetics, vocabulary, and grammar mistakes.

The disorders related to communication means usage are bradylalia, tachylalia, and stuttering. Bradylalia is characterized by a pathologically slow speech tempo. It can be independent and diagnosed along with some forms of mental illness, including oligophrenia, dystrophic, organic diseases of the central nervous system, trauma and brain tumors, etc. As a separate disorder, bradylalia is most common among phlegmatic, slow, and lethargic children. Speech symptoms are displayed in the form of external and internal speech slowness, voice monotony, and pauses between words and phrases. Non-verbal ones are displayed in disorders of general motility, fine motor skills of hands, fingers, and facial muscles. There are also features in mental activity, namely slow perception, disorders of attention, memory, and thinking.

Tachylalia is characterized by a pathologically accelerated speech tempo. The disorder of external and internal speech tempo due to the pathological predominance of excitation processes over inhibition processes is central in the tachylalia pathogenesis. Preschool and primary school-age children's symptoms are displayed in abnormally fast speech tempo, speech disorders, repetitions, syllables and words permutations, sentence distortion, general and fine motor skills acceleration, etc. Bradylalia and tachylalia, as disorders of speech pace and rhythm, are the disorders of the speech process smoothness, rhythm, and melodic-intonation expressiveness.

One more disorder belonging to the second group is stuttering. It is characterized by the disorder of the speech tempo-rhythmic organization. It is caused by a convulsive state of the speech apparatus, has an organic or functional nature, and usually occurs during the child's speech development.

Speech therapy work in an educational institution is carried out directly by a speech therapist, who can be assisted by a music teacher, a preschool educator, a primary school teacher, a preschool educator's assistant or primary school teacher's assistant. We will analyze in

more detail these specialists' activities while working with children with tempo-rhythmic speech disorders.

Future teacher training in children's Ukrainian music and song repertoire introduction into the work on overcoming preschool and primary school-age children's tempo-rhythmic speech disorders involves several stages.

In the first stage, students majoring in 'Preschool education' and 'Primary education' master psychological and pedagogical characteristics of children with tempo-rhythmic speech disorders. Besides, they master theoretical principles of musical art usage while working with children with tempo-rhythmic speech disorders. Students' awareness of the importance of introducing different musical activities into the children's daily lives is fostered. In particular, students are informed that it is advisable to organize preschool and primary school children's vocal activities. The vocal activity allows teachers to form and correct the pronunciation of all sounds in their mother tongue. It is also the ability to control the volume and choose the appropriate tempo, intonation, and expressiveness. Future teachers' attention is paid to the importance of taking into account the positive impact of listening to music on the child; due to its ability to promote relaxation or activation of the body. Students also have the opportunity to comprehend the importance of musical activities such as singing with movements, dramatization, movements to music, playing musical instruments that have a powerful effect on the development of attention and memory, different muscle groups, fine motor skills, etc.

Students acquire knowledge that singing and performing the song repertoire of the Ukrainian people is one of the priority types of musical activities for preschool and primary school children. Music is not only one of the most accessible kinds of art; it is regarded as an essential factor in developing children, especially those with special educational needs. Ukrainian and foreign researchers, for example M. Burno, S. Hrof, Yu. Kapten, Z. Mateiova, V. Petrushyn, H. Poberezhna, M. Chystiakova, and others, pay considerable attention to musical art as a unique means of therapy, widely promoting the usage of music therapy for working with children. Scholars emphasize the value of musical art as a means of the individual's development, namely emphasizing musical folklore as a powerful means of developing the spirituality of the young generation of each nation.

Given this, an essential task of preparing students to work with children with tempo-rhythmic disorders is their mastery of the best examples of children's musical and song heritage of the Ukrainian people, including songs created and performed by adults for children (lullabies) and children's songs performed by children (songs about birds, animals, natural phenomena, etc.). Teaching students Ukrainian songs should be in compliance with the basic requirements for the performance of vocal pieces. Emphasis is placed on the purity of melody singing, the correctness of the rhythmic pattern, the tempo, and, last but not least, the clarity of the lyrics (not only correct pronunciation, which is crucial but also rounding of vowels and exaggerated pronunciation of consonant sounds).

The main stage of future teacher training to use Ukrainian folk music, while working with children with tempo-rhythmic speech disorders is to play artistic games during practical classes. At the initial stage, students are offered to reproduce game scenarios proposed by the lecturer. For example, future teachers need to play the game 'Lullaby' with their classmates. Thus, one of the students plays the role of a lecturer who, together with the 'pupils' swings toys with rhythmic rocking movements and sings the traditional Ukrainian lullaby for the 'doll.' Its lyrics are the following: *Kotyku sirenkyi, kotyku malenkyi, // kotku volokhatyi, ne khody po khati. // Ne khody po khati, ne budy dytiaty, // dytia bude spaty, kotyk vorkotaty. //A-a, a-a, a-a, a! // A-a, a-a, a-a, a!*

To begin with, the 'lecturer' suggests that the 'children' lie on their hands and listen to the song with their eyes closed, breathing freely, calmly. It will promote muscle relaxation and relieve tension and irritation. At the same time, 'children' are invited to imagine that a mother or a grandmother is next to them stroking their heads; perhaps there is a kitten touching children with its soft paws. While singing, the 'lecturer' comes to 'children' and strokes their heads. After listening to the song, 'children' can share their impressions and feelings.

The next step is to involve students who play the role of children in singing only 'A-a' or 'm-m'. At the same time, it is necessary to constantly maintain the correct intonation, emphasizing that the sound should be loud; it should be sung thinly (like a mouse), and so on. To combine the song singing with movements, it is possible to first involve children in rhythmic rocking while an educator is singing. After that, it is possible to rock before singing. It is valuable not only

to focus on the pure performance of the melody and correct speech during the playback of the text but also on the rhythmic rocking.

At the end of the game, the lecturer emphasizes to all students those children with tempo-rhythmic speech disorders may not sing but pronounce sounds, show a lack of coordination, or sway irregularly. In this case, the teacher should repeat games regularly, for example, before such a daily routine moment as a nap, or use in kinds of games for preschoolers. Involving children in musical and rhythmic activities is a stimulating factor for children's emotional expression and enthusiasm for the game, along with the development of the ability to reproduce long sounds and rhythmic movements.

Future educators can use another art game for work with children with bradylalia and tachylalia. The game involves students mastering the ability to use the famous Ukrainian folk children's song with movements 'Buv sobi zhuravel' in the educational process. Lyrics are the following: Buv sobi zhuravel, shche y zhuravochka. // Nakosyly sintsia povni yaseltsia. // Nasha pisnia harna y nova, pochynaimo yii znovu.

Using this song is effective because it is possible to repeat it at different musical tempos. Educators can perform the song using the following tempos: very long (largo), slow (adagio), moderately slow (andante), moderately fast (moderato), revived (allegretto), fast (presto), very fast (prestissimo), and vice versa. It is crucial the song to be accompanied by simple movements. For instance, while singing the first line, students can mime a 'respectable' crane putting its wings to its sides and raising its legs high while walking, as well as a gentle crane setting back its wings and shaking its head. The second line performance may be accompanied by a reproduction of the process of mowing the hay and showing full mangers with outstretched hands. The third line can be performed with clapping or dancing of varying difficulty levels.

When teaching students to use this folk song in their work with children, it is essential to emphasize that they should not immediately demand to perform the whole song with movements. To this end, students are invited to play an art game, which will help children master the algorithm. Thus, some students are involved in the reproduction of individual fragments of movements during the performance of the song by a teacher or a student who acts as an educator. 'Children' can, if desired, only sing and only fragmentarily

use movements, or only reproduce movements. It is also possible to divide the participants into two groups, one of which sings and the other performs movements, and vice versa. At the same time, the emphasis on the appropriate pace and rhythm should be constant in both groups. A crucial element of mastering this song with movements is its performance from a very slow tempo to a faster one (comfortable for children, taking into account the peculiarities of tempo-rhythmic disorders). When playing the game, it is valuable for students to take into account the fact that the performance of the song in reverse tempo (from fast to slow) will allow them not only to control the correctness of their sounds and movements but also to calm children. The last stage of the game with students (and in the future transfer of experience in its implementation in the educational institution) is an all-round performance of the song 'Buv sobi zhuravel' with a combination of singing and movement.

The value of performing these songs will allow future educators to get closer to solving precise tasks, including normalizing the tempo and rhythm of speech, enriching vocabulary, automating pronunciation, maintaining a dynamic size to compare speech with movements, and understanding the relationship between a song and a movement.

The final stage of future educator training in working with children with tempo-rhythmic speech disorders is this component introduction in the process of pedagogical practice in an educational institution. In particular, it is essential to give future teachers the opportunity to practice in groups or classes where there are children with tempo-rhythmic disorders. Some tasks are the following: the formation of students' ability to gain knowledge of basic principles, rules, techniques, and forms of pedagogical communication with children with tempo-rhythmic speech disorders; development of the ability to use musical art for professional purposes, thoughtfully design the process of correctional and pedagogical interaction; the ability to rationally organize correctional and pedagogical activities, independently control its effectiveness, improve the system of self-organization based on the use of musical art.

Conclusions. Thus, future teacher training to work with children with tempo-rhythmic speech disorders in higher education is an extremely essential issue today. A crucial aspect of overcoming preschool and primary school children's disorders is the teachers' competence to carry out rhythmic and intonation organization of children's oral

speech. A specific place in this process is occupied by musical art, which most effectively influences the development of children's speech. In the case of Ukrainian children with tempo-rhythmic speech disorders, it is advisable for teachers to use musical works close to Ukrainian children, namely Ukrainian folk songs with movements. Knowledge of the theoretical foundations of working with children with tempo-rhythmic speech disorders, which will be supported by the teachers' competence to use Ukrainian folk songs with movements, will be an essential factor in overcoming children's speech disorders.

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ПІДГОТОВКА МАЙБУТНІХ ПЕДАГОГІВ ДО ПОДОЛАННЯ ТЕМПОРИТМІЧНИХ ПОРУШЕНЬ МОВЛЕННЯ У ДІТЕЙ ЗАСОБАМИ УКРАЇНСЬКОЇ НАРОДНОЇ ПІСНІ

У статті висвітлюються актуальні аспекти підготовки майбутніх педагогів до використання українських народних пісень у роботі з дітьми дошкільного та молодшого шкільного віку з темпоритмічними порушеннями мовлення. Особлива увага акцентується на уведенні в освітній процес пісень, створених та виконуваних дорослими для дітей, зокрема, колискових та забавлянок.

Підкреслюється, що важливим для використання пісенної спадщини українського народу в роботі з дітьми з темпоритмічними порушеннями мовлення є наявність у випускників закладів вищої педагогічної освіти психолого-педагогічних, дефектологічних, медико-біологічних та лінгвістичних знань у сфері професійної діяльності, а також знань основних засад організації, змісту, методичного забезпечення інклюзивної освіти в Україні.

Наголошується, що поглибленню компетентностей студентів, зокрема в царині використання музичного мистецтва в освітньому процесі дітей з

темпоритмічними порушеннями мовлення, сприяє засвоєння змісту курсу «Музичне мистецтво в системі навчання і виховання дітей з особливими освітніми потребами». У ході оволодіння цією освітньою компонентою відбувається формування у студентів знань, умінь і навичок використовувати музичне мистецтво в системі роботи з попередження, корекції, реабілітації, абілітації, навчання і виховання дітей з особливими освітніми потребами, з-поміж яких виокремлюються дошкільники та молодші школярі з темпоритмічними порушеннями мовлення. У статті пропонуються приклади введення в навчальний процес закладів вищої педагогічної освіти найпопулярніших українських народних дитячих пісень «Колискова» та «Був собі журавель», які є найяскравішими зразками народнопісенної спадщини українців. За умови правильного використання в освітньому процесі українські народні пісні можуть ефективно впливати на покращення темпоритмічного мовлення дітей дошкільного та молодшого шкільного віку з особливими освітніми потребами.

Ключові слова: темпоритмічні порушення мовлення; діти дошкільного віку; молодші школярі; українські народні пісні.

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